

Plays and Players at Capital Theaters This Week

NATIONAL.

Julia Sanderson, just as charming, just as winsome as ever; Joseph Cawthorn, funnier than ever, and Donald Brian, as pleasing and graceful in his dancing as playgoers have ever seen him—the Frohman triumvirate of musical comedy stars opened the new season at the National last night.

The new musical play is one of those melting pots of melody, feminine beauty, color, wonderful gowns and attractive settings. For Miss Sanderson and Mr. Cawthorn the play is probably the best vehicle either has had. Gorgeous gowns, elaborate settings and a remarkably pretty chorus from a background that add materially to the charms of Miss Sanderson, which made her such a favorite in "The Sunshine Girl" and "The Girl From Utah."

Mr. Cawthorn is given an opportunity for free rein with that special brand of humor he uses. It was musical comedy with a kind of comedy that was really funny. The audience literally roared all the time Mr. Cawthorn was on the stage. Mr. Brian was not given the opportunity for dancing that he had in his previous plays, but the two short exhibitions he did give provoked exuberant applause.

"Sylvia" is an opera with more of a plot than many a musical comedy that has been seen in recent years. The music, by Victor Jacoby, is not only tuneful, but is really above the accepted standard for light musical plays.

The plot deals with a comical situation, in which Sylvia Renard, an opera singer, and her lover, Capt. Paul Petrov, an officer of the Russian Royal Guards, become involved with the Grand Duke Constantine and his wife. Miss Sanderson is Sylvia, who, with her manager, Otto Sprackles (Joseph Cawthorn) is touring Russia.

The first scene is laid in the office of the Grand Duke, in the Russian capital, Petrov. He has been deceived by the office of his love for Sylvia. The grand duchess is expected at the hotel the same evening, and great preparations have been made for her entertainment. Just as Captain Petrov is placed under arrest as a deserter, with a prospect of being sent to Siberia for life, Sylvia impersonates the grand duchess and saves him. The events that follow compel the party to go through with the deception and attend the grand ball that has been arranged for the duchess.

The grand duke (Donald Brian) arrives unexpectedly at the hotel just after the party of importers has gone to the ball. Captain Petrov, assuming Sylvia as his official aide, the duke goes to the ball, and, becoming infuriated with Sylvia in his sight, decides to prolong the deception. The second scene is in the ballroom, and the duke, before the assembled guests, accepts Sylvia as the duchess, his wife.

The duchess, arriving late at the hotel, is sought out by Captain Petrov, and, when she, too, enters into the tangled situation, commenced unwittingly by Sylvia and her manager and taken up by the duke, the play shows another room in the hotel. The situation is explained to the satisfaction of all, and the play, partly because of his wife's pleadings and partly because of his infatuation for Sylvia, decides not to punish Captain Petrov, and ends happily.

As all of the scenes are laid in Russia, the costumes and settings are in accord. The handsome gowns worn by the women show the latest vogue in the Russian military style, while the uniforms worn by the men are most elaborate.

Miss Sanderson made a decided hit in the song "The Colonel of the Crimean Hussars." With Mr. Brian she sang a charming duet, "Lull Your Love to Mine."

Mr. Cawthorn was called back a dozen times when he sang "Can Dance With Everybody." His "My Wine and Just to show the audience that they couldn't put anything over on him, he had a new verse for each encore.

Miss Josephine Whittell, who, as the grand duchess, made her entrance late in the play, has a most acceptable voice. She gave a pleasing interpretation and shared the honors with the stars while on the stage.

The book "Sylvia" is by Max Brody and Frank Matos, with the English version by Harry Graham and H. B. Smith. It is one of the plays that furnish a highly good evening's entertainment, and the fact that even though the curtain did not go down for the finale until midnight, the audience kept applauding for more, is a good indication of the way it was received.

It is probable that the plot will be shortened by eliminating some of the dialogues and possibly some of the music. But this will prove something of a task, as it will be hard to determine just which of the tuneless numbers should be taken out.

KEITH'S.

As a fitting wind-up to the holiday season the Keith management offers a bill filled with gems in the various acts presented for the approval of the patrons of the vaudeville. Ernest Evans and a company of dancers appear in a costume creation of "The Society Circus" and "Ballroom Ballet," the latter introducing Florence Ingersoll and Ada Porter as star terpsichorean artists. Miss Ingersoll gives a solo dance, "The Blue Bird," and Belle White and Viola Mason ap-

ACCIDENT, MD., MAN TELLS OF GOOD REMEDY

A. J. Alexander Says Treatment Did More For Him Than Any Other.

A. J. Alexander, of Accident, Md., was a victim of stomach disorders. He tried many remedies and treatments without satisfactory results. At last he tried Mayr's Wonderful Remedy. He was surprised and pleased.

He wrote: "I have taken your remedy with good results. It has done more for me than anything I have ever taken. It has done what you claimed it would. I am advising all my friends to take it, feeling confident that it will be a great blessing to them."

Mayr's Wonderful Remedy gives permanent results for stomach, liver and intestinal ailments. Eat as much and whatever you like. No more distress after eating, pressure of gas in the stomach, and around the heart. Get one bottle of your druggist now and try it on an absolute guarantee. If not satisfactory money will be returned.—Adv.

4% ON SAVINGS
U. S. SAVINGS BANK
14 & You Streets
Wade H. Cooper, Pres.

BELASCO.

William Pavlishan in "The Hawk," de Croisset's drama of modern French life, opened a week's engagement at the Belasco Theater last night and was made welcome by an audience which demonstrated its friendliness by repeated calls at the conclusion of the first act and a silence that bespoke intense interest during the gripping second act.

When the third act terminated and showed "The Hawk" defeated, yet in victory, the audience realized it had witnessed a French play that was unusual in that it championed reform.

"The Hawk" concerns a man who cheats at cards to give his wife luxuries, and when he finds she is in love with another man he gives her up and goes away. The incentive gone, he abandons cards altogether, and to find forgetfulness of the wife that was his he takes to drugs. He is brought back through the efforts of an American who admires the beaten man despite the fact that the last ill-gotten gains of "The Hawk" happens to be his money. Requested to consent to a divorce that his wife might marry the lover, "The Hawk" does so, thus sounding the depths of love, the strength of which wins back the wife, who goes out into the world with him to find a new life.

De Croisset's play begins uninterestingly, but does not remain so long. With the entrance of "The Hawk," whose retirement is followed by his wife's coming, things begin to progress rapidly in the love making of the wife and her admirer. Their first kiss furnishes the finale of the act.

In the second and big act of the play, "The Hawk" and the part played therein by his wife. His accusation of her infidelity, her better side and of her husband to induce her husband to give up gambling. His suspicious aroused, "The Hawk" makes his wife admit she loves the friend, and in the climax, poignant with thrills, the husband leaves the lovers.

In the last scene, ten months later, "The Hawk" is induced to come to the rooms of the American friend to be offered a position in Mexico and money considerations. He will consent to a divorce. He refuses both, but consents to the divorce if his wife will make the request. She does, and his affirmative response quickens the old love, and in a scene that is rarely acted the reconciliation is effected.

The acting of the play is competent throughout. Mr. Pavlishan in the chief part gives a definite characterization with the delightful art of which he is capable. His work in the second act arises to all the heights of fervor, excellence, and as the reformed gambler, defeated in health, but still strong in love, his work in the final act was with a brilliancy that was commendable. Miss Arlene Hackett as the wife, does most effective work in a part that makes a heavy demand on the technical ability of the actress. She demonstrated her equipment to meet the test admirably, though her rapid speech in the more emotional passages made her lines at times difficult to grasp. The hum of the theater is another when Miss Hackett has her moments. Albert Roscoe, remembered to his association with Pol Players, achieved the recognition his talents deserve in the role of the lover, and A. S. Byron admirably brought out what little "little de Croisset" supplied as the American. Others prominent in the large cast were Miss Grace Harrison, Miss Elsie Oldham, and Edwin Cushman.

The settings, particularly the combinations of yellow, red and brown in the library scene, and the rich gold and brown in the villa drawing room were of excellent taste.

POLIS.

"Under Cover," an exciting melodrama of craft and intrigue in the customs service, having to do mainly with a smuggled necklace and a young woman forced against her will to aid in an attempted expose of her sweetheart, is the offering of the Pol Players this week. The piece offers a fine vehicle

for the Pol Company, and a large audience last night gave every indication that it will be as successful in Washington as it was in New York, where it had a year's run in the Cort Theater. The plot offers a detective theme that baffles the most blasé. It is bristling with exciting situations and opportunities for emotional acting by Miss Hackett, as Ethel Cartwright, the girl compelled by a blackmail and bullying customs man to aid government agents in trapping the man she loves, to save her sister from arrest. The play is of peculiar interest in Washington because of the fact that it deals with a Government agency. Righteousness prevails in the end, and Steven Denby (A. H. Van Buren), erstwhile smuggler, finally comes out on top, as the cleverest of the government agents hunting the grafters, and he finds them. He does it logically but in a manner that had his audience gasping. His portrayal of the leading role is typical of his work in the past.

Howard Lang, successor to Mark Kent in the company, was the man who mastered the customs surveyor, Ralph Remley in a comedy role, and Alice Carroll as an ingenue, complete the principals.

The story is by Rol Cooper Meggers, who gives credit for the plot to William J. Burns. It is in brief the story of how a master sleuth of the Treasury Department finally cleans his customs service of undesirable.

COLUMBIA.

The Pan-American spirit appears to have invaded the motion picture theaters as well as other places of the National Capital, a feature of the program at the Columbia the first part of this week being the Paramount travel pictures showing scenes in Argentina and Brazil. The photoplay feature of the program is "The Immigrant," in which Valeria Suratt is seen in an entirely new type of play. The story deals with the adventures of an immigrant maid who is beautiful and who attracts many admirers.

The fair young immigrant finds that America is not a land of roses—or at least it so appears from her early adventures. The troubles in which she becomes involved give Miss Suratt a chance to get away from the type of work she has been identified with on the stage and in vaudeville and the result is pleasing. Instead of appearing in an assortment of bizarre costumes of ultra fashionable cut, she is seen wearing the habiliments of the slum.

"The Immigrant" is an Indian story of intense dramatic interest and an animated cartoon, complete the four-week program.

The latter part of the week will be devoted to the first showing in Washington of the photoplay adaptation of Denham Thompson's "Old Homestead."

STRAND.

The punishment a woman can provide for a man who has proved unworthy of her forms the basis of the plot of "The House of Tears," in which Emily Stevens is presented in her newest photoplay at Moore's Strand Theater. The story tells of a wife who elopes with another man who proved himself unworthy of her and how she revenges herself upon him. The second feature shows Harold Lockwood in a tragedy drama called "The Tragic Circle."

Edwin Arden will be seen tomorrow and Thursday in a photoplay that has been made from Edward Locke's story, "The Beloved Adventurer," with William Clifford and Madeline Travers in "A Prince of Yesterday" as the second feature.

Friday and Saturday the principal feature will be the new Victor Grand production starring Edith Storey and Antonio Moreno, "The Price of Polity." This picture is to present Miss Storey in an entirely new type of character and reviewers call it her best picture.

Mother's Friend

The friend that the expectant mother needs, brings peace of mind, freedom from worry and added comfort. Experienced women advise the use of Mother's Friend because it is so perfectly safe to use and has helped a host of expectant mothers to a happy, normal existence during this very important period. Mother's Friend, to be had at any drug store, is an external treatment that relieves the tension upon the cords and ligaments that come from muscular expansion. It gently soothes the fine network of nerves and brings happy relief from abnormal pains, thus creating comfort and contentment.—Adv.

GAYETY.

For the holiday week Max Spiegel has brought his "Merry Rounders" company to the Gayety, and this popular burlesque organization presents one of the best shows of the season. The light revue is in two acts and ten scenes, and bears the title "This is the Life."

The plot revolves around the disappearance from a millinery store of a hat box containing valuable papers and affords the comedians and singers ample opportunity to display their talents. Abe Reynolds, as Jacob Rosenbloom, and George F. Hayes, as "rube" constable, have the comedy parts and their antics brought forth many laughs. May Latham, of pleasing personality, and with an exceptionally good voice, heads the feminine contingent, and her several songs were well received. June Le Veay, Zella Clayton, Clara Soule, and Belle Court lend charm to the show, while Nan Buchanan, as a model, won favor.

The chorus is a feature of the "Merry Rounders," and is one of the best of the season. Specialties are provided by Jack McGowan, and Johnnie Burkes, and Frankie Grace. The stage settings and lighting effects are on an elaborate scale.

Manager Harry Jarboe has arranged a midnight performance for New Year Eve in addition to the afternoon and evening performances.

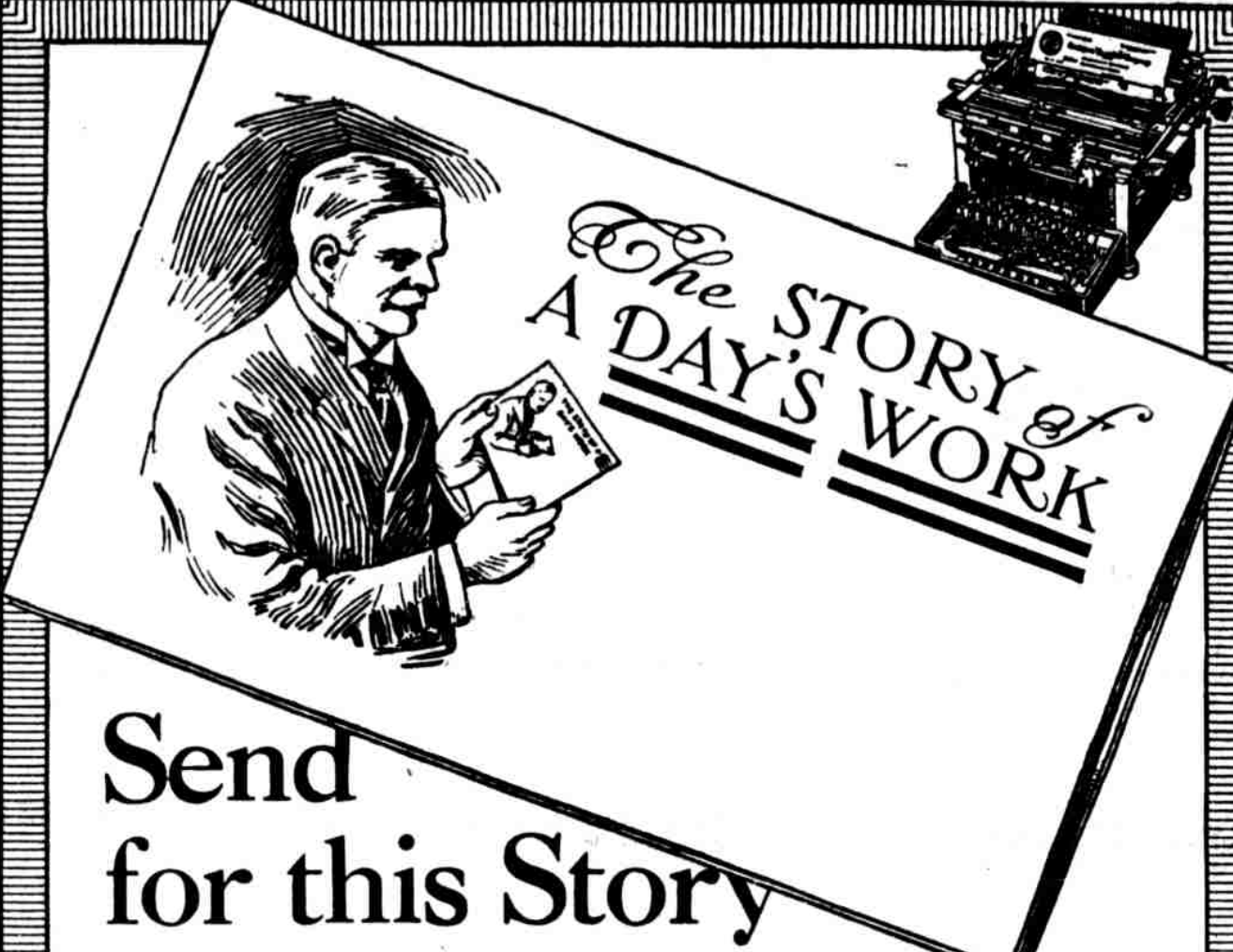
GARDEN.

One of the favorite themes of the motion picture scenario writer, treated in a rather new way, forms the basis of "The Claw," the newest of the Triangle dramas, in which Bessie Barriscale is presented at Moore's Garden Theater the first part of this week. "The Claw" is the story of a young girl who has been taught that money means everything and that no marriage is possible except a marriage to a man who can provide her

CITIZENSHIP BUREAU TO GUARD PASSPORTS

The State Department announces that a branch office of the Bureau of Citizenship, in charge of W. W. Le Mat, chief of the bureau in Washington, will be opened in New York January 1 to supervise issuance of all passports from the port of New York, through which 50 per cent of the passenger traffic from the United States passes. After the New York office is opened, it will issue all passports, and then, with the aid of the collector of customs, see to it that every passport is used on the vessel for which it was issued. This is designed to prevent fraudulent use of passports. Similar offices may later be opened at other leading ports.

Special Rate
To The
Theater and Return
North 1212
Terminal Taxicab Co.



The Story of a Day's Work

Send for this Story

It's a story that will interest you at once.

It tells of economizing money and detail, facilitating accounting routine, and the banishment of errors. It tells you how to "error-proof" your bookkeeper, your bill clerks, your whole accounting department—and save money in the process.

It's a Big Story, and easy to read; but it is not a long story.

It's a story of Big Illustrations, Big Type and Big Facts—a genuinely Big Story of a Big Service.

It will give you a clear, new light on the machine that is now displacing former accounting methods and systems in almost 500 separate and distinct lines of business. Its name is the

REMINGTON Adding and Subtracting Typewriter (Wahl Mechanism)

When you have read "The Story of a Day's Work," you will have some mighty interesting conclusions to draw. Take the half-minute necessary to write your name and address on the attached coupon and mail it to us so that we can send you the Story.

Remington Typewriter Co.

Remington Typewriter

Company 1340 New York Ave. N.W.
(Incorporated) Washington, D.C.
Phone Main 336

Send me "The Story of a Day's Work." This request does not obligate me to anything.

THIS BOOK GOES TO PRESS



December 31, 1915.

To be sure that your name appears in this issue arrange for Telephone service before that date.

Telephone the Business Office for Telephone service or advertising space.

MAIN 9000

THE CHESAPEAKE AND POTOMAC TELEPHONE COMPANY

